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A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

WHAT THE VARIOUS KEYS IN MUSIC STAND FOR.

The meaning of the different keys in music is thus set down in a letter written in 1808, and printed in a book entitled, "Letters on the Celebrated Composer, Haydn."

F—This key is rich, mild, sober, and contemplative.

D-minor possesses the same qualities, but of a heavier and darker cast; more doleful, solemn, and grand.

C—Bold, vigorous, and commanding; suited to the expression of war and enterprise.

A-minor—Plaintive, but not feeble.

G—Gay and sprightly; being the medium key, it is adapted to the greatest range of subjects.

E-minor—Persuasive, soft, and tender.

D—Ample, grand, and noble; having more fire than C, it is suited to loftyest purposes.

B-minor—Bewailing, but in too high a tone to excite commiseration.

A—Golden, warm, and sunny.

F-sharp minor—Mournfully grand.

E—Bright and pellucid, adapted to brilliant subjects.

B—Keen and piercing; seldom used.

F-flat—The least interesting of any. It has not sufficient fire to render it majestic or grand, and is full for song.

G-minor—Meek and pensive. Replete with melancholy.

E-flat—Full and mellow, sombre, soft, and beautiful. It is a key in which all musicians delight.

Though less decided in character than some of the

others, the regularity of its beauty renders it a universal favorite.

C-minor—Complaining, having something of the cast of B-minor.

A-flat—The most lovely of the tribe. Unassuming, gentle, soft, delicate, and tender, having none of the pertness of A in sharps. Every author has been sensible of the charm of this key, and has reserved it for the expression of his most refined sentiments.

F-minor—Religious, penitential, and gloomy.

D-flat—Awfully dark.

WM. H. SHERWOOD.

Mr. William H. Sherwood will teach, give recitals and play in concerts at the Chautauqua (N.Y.) Assembly, from July 12th to August 14th, inclusive.

He will also play, with orchestra, the Saint-Saens G Minor Concerto at the "M. T. N. A." Annual Convention, in New York, June 24th, giving also a recital and other performances in that city for the "M. T. N. A.," besides taking a prominent part in the Michigan (Detroit) and New York (Binghamton) Music Teachers' meetings.

At the Toronto Conservatory Commencement, in June, he will conduct the annual examinations in the piano department, as usual, and give a recital.

A similar engagement will take him, June 8th, to St. Mary's School, Knoxville, Illinois, where his sister, Eleanor Sherwood, is music director.

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June, 1897.

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THOMAS M. HYLAND, EDITOR.

JUNE, 1897.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts came to a close on the 9th ult. No season of concerts ever given in St. Louis achieved more deserved success, or did more for the advancement of local music than the Kunkel Popular Concerts. Their good work has been continued for several seasons, and it is to be hoped next season will find them pushing forward in the same elevating and inspiring manner. Mr. Charles Kunkel is to be congratulated on the success of his efforts.

The following complete list of programmes:
Sixty-second and Sixty-third Kunkel Popular Concerts: 1. Piano duet—(a) *Thou Lovely Maid* (Du Holle Maid), Moszkowski; (b) *La Souvenir*, Fantasia, Paul; Mrs. Nellie Allen Parcell and Charles Kunkel. 2. Violin solo—*The Bird on the Tree*—Caprice Burlesque, Hauser; Mr. Fritz Gell. 3. Song—*For All Eternity*, Macdonald; Mrs. J. Torrance Post. 4. Song—*Good Night*, Farewell, Kueken; Mr. Louis Fackel. 5. Piano solo—Caprice de Concert, No. 1, Boyer; Mrs. Nellie Allen Parcell. 6. Song—*Merrily I Roam* (Waltz), Schellfaher; Miss Lillian M. Suter. 7. Song—*The Tree, Stigelli*; Mr. Egmont Froehlich. 8. Piano solo—*Gems of Scotland*—Caprice de Concert, introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland," Mr. Charles Kunkel. 9. Song—*For the Sake of the Past*, Matie; Mrs. Florence Post. 10. Violin solo—*Il Trovatore*—Grand Fantasia, Alard; Mr. Fritz Gell. 11. Piano duet—*March Grottesque*, Mottette; Mrs. Nellie Allen Parcell and Mr. Charles Kunkel.

Sixty-fourth Kunkel Popular Concert. 1. Duo for two pianos—*Theme and Variations*, op. 64, Wilm; Messrs. Louis Conrath and Charles Kunkel. 2. Violin solo—(a) *Siciliana*, Mascagni; Wilhelm; (b) *Carandas*, Huby; (c) *Siciliana*, op. 10, No. 3, (Thou Brilliant Bird from Perle de Bresli), David; Miss Mae Estelle Acton. 4. Piano solo—(a) *Alpine Storm* (A Summer Idyll); (b) *Alpine Storm*, op. 10, No. 3, (Thou Spirit of the Wind) (Caprice), Paul; Mr. Charles Kunkel. 5. Song—*Annoyance*, Ballard, Rolyn; Miss Minnie B. Nemes. 6. Violoncello solo—*Fantasia et Variations—La Valse de Schubert—Le De lire* (Schuchts) Walzer; Messrs. P. G. Anton. 7. Tenor solo—*The Holy City*, Adams; Mr. J.

B. Shields. 8. Violin solo—Introduction, Ronde and Capriccio, Saint-Saens; Signor Ginko Parisi. 9. Duo for two pianos—Introduction and Poloise (by request), Welter-Liszt-Kunkel; Messrs. Charles Kunkel and Louis Conrath. 10. Trio, op. 25—Piano, Violin and Violoncello (two movements), (a) *Andante quasi allegretto*, (b) *Capriccio*, allegro molto, Reissig; Messrs. Charles Kunkel, Guido Parisi and F. G. Anton. 11. Song—*Grand Air and Scene from "Hamlet"* (Mad Song), A. Thomas; (sung in costume) Miss Mae Estelle Acton. 12. Piano duet—*American Gilt March* (by request), Kunkel; Messrs. Charles Kunkel and Charles Jacob Kunkel.

M. S. M. T. A.

A very attractive program has been prepared for the second meeting of the M. S. M. T. A., at Perle Springs, June 16, 17 and 18. Piano recitals will be given by Mr. Chas. Kunkel; Mrs. Nellie Strong Stevenson and George Vieh, a song recital by Mr. Chas. Humphrey, and a chamber music recital by Messrs. Schoen, Kaub, Fessell and Anton. Mr. E. R. Kroeger will play several duos for two pianos with Mr. Kunkel, and will also play his fine concerto for piano at the Concert for Missouri Compositions. At this same concert, Mrs. Stevenson and Mr. Schoen will play Mr. Carl Busch's sonata. Mr. Kunkel will play the concerto by Mr. Louis Conrath with which he achieved such a triumph at the National Music Teachers' Association, and Mr. Conrath will play his own Concertstück. There will be a concert by the representatives sent from the last Women's Musical Clubs in the State. Other artists who will take part on the miscellaneous programs are Misses Kalkman, Hagen, Watanabe, Daniel, Grey, Smith, McLagan, Mrs. Bonasack, Mrs. Parcell, Mrs. Louise Anberlin Corley, of St. Louis, Misses Maile, Haas, Jennie Rose, Emily Standford, Lila Johnson, Messrs. Wade, White, Eaton, Roton, Mr. and Mrs. Hollenbeck, Messrs. Busch, Barrett, Schultze and Bennett and Miss Hughes, of Kansas City, Mr. APPY of Independence, Mr. Palmer of Moberly, Mrs. W. D. Steele, Mrs. R. H. Luckenbill, Messrs. Stack, Jones and Harris of Scotland, Miss Helen Hale of Hamilton, Pa., W. Cammell, Mrs. Bowling Green, Miss Blanche Sherman of C. Illcothe, Mrs. Gerhard of Joplin, Miss Tevis of Hillsboro, Misses Gilkerson, Mrs. J. C. Cammell, Mrs. Davis and Mr. Achenbach of Warrensburg, Mr. A. D. Graber of Webb City, Mr. Wm. L. Calhoun of Carthage, and others. Mr. Alfred Rolyn expects to take part on the program, and to have sixteen members of the Apollo Club sing under his direction. There will be essays and general discussions on topics of interest to the musical profession, and social recreation for which the beauties of Perle Springs offer appropriate opportunities. Altogether the meeting promises to be, both as regards the musical treat in store and the large numbers in attendance, a gala occasion in the annals of musical history. All who have not yet joined the Association should do so at once, for no prominent musician in the State can well afford to be absent. The recitals in railroad and hotel houses are offered, which bring the Convention within the reach of everyone.

The new world-famous Bayreuth Festival will be opened on July 19 next, with "Parsifal." The program herewith will follow: July 21, "Das Rheingold"; July 22, "Die Walküre"; July 23, "Götterdämmerung"; July 24, "Götterdämmerung"; July 25, "Parsifal"; August 2, "Das Rheingold"; August 3, "Sigfried"; August 5, "Götterdämmerung"; August 6, "Parsifal"; August 7, "Das Rheingold"; August 8, "Die Walküre"; August 10, "Sigfried"; August 17, "Götterdämmerung"; August 19, "Parsifal."

CITY NOTES.

E. R. Kroeger gave his fourth pianoforte recital of the season at the Y. M. C. A. Hall and drew out a good attendance. The programme was admirably varied, and rendered in Mr. Kroeger's usual artistic manner.

Mrs. Nellie Allen Parcell participated in a concert at Davenport, Iowa, rendering several piano solos in a way that won her high praise from the local press.

Miss Lucy Dresser gave a graduation recital in election, on the 22nd ult., at University Hall. Miss Dresser proved herself splendidly qualified for her work, and her artistic renditions drew out un-nanited praise from her auditors. Miss Dresser is a pupil of Edward F. Perry, the public reader and teacher of elocution and dramatic action.

A Choral Concert was given recently by the choir of the Salem German M. E. Church, under the direction of George Enzinger. The soloists included Miss Adelle Helmkamp, Miss Alice Niedringhaus and Mr. Otto Dierker. Mr. Enzinger played several organ selections in the most creditable manner, and was complimented upon the success of the concert.

The concert complimentary to Miss Rose Ford, given at the Century Theatre on the 23d ult., was an artistic and financial success. The programme was a special treat and one of the finest programmes ever given in St. Louis. Europe with the best wishes of a host of friends.

Miss Myra Opler, a pupil of Edward F. Perry, gave a recital in election, at University Hall, on the 15th ult. It was a delightful treat and reflected special credit upon Miss Opler and the thorough work of her teacher, Edward F. Perry.

E. A. Schubert, of St. Charles, gave an interesting concert there recently. Among the features of the evening were the playing of the Juvenile Orchestra, a cornet solo by Miss Alice Ehrhardt, and piano solos by Misses Alice A. Haertel, Anna Bröcker, Angie Ehrhardt, L. Gut and A. Willbrand.

Miss Ruf, an eleven-year-old pupil of Miss Carrie Vollmar, appeared as soloist at a concert given at the Y. M. C. A. Hall, on the 1st ult. Her selections included "Gems of Scotland" and "Bubbling Spring" by Eire-King, and she rendered in excellent style, reflecting much credit upon Miss Vollmar's method of teaching. Miss Julia Vollmar sang several vocal selections in quite an artistic manner and was warmly applauded. Miss Vollmar and Miss Ruf will also participate in a concert to be given at Meramec Highlands.

The Ninth Annual Concert by the pupils of the St. Louis Piano School, (Mrs. Nellie Strong Stevenson, Director), with the assistance of a string quintet composed of Mr. L. L. Schoen, 1st Mr. Chas. Kunkel, 2nd violin; Mr. Louis Meyer, viola; Mr. P. G. Anton, violoncello; and Mr. R. Buhl, Jr., double bass, was given on the 25th ult., at Memorial Hall.

The concert proved one of the best ever given by Mrs. Stevenson. In spite of the length of the programme, every number was played with an excellent style. Misses Noble and Page gave a most artistic rendition of a Bach duet. Misses Ora Bethune and Louise Mottet gave a most creditable rendition of young players. Weber and Wagner duets were excellently rendered by Misses Good, Baylin, Paulding and Fish. Miss Colman played a Chopin's Polonaise, very much to the liking of Mrs. Ackman gave a very musical interpretation of Chopin's Fantasia, op. 49, in F minor. Miss Vera Schelner won many laurels by her beautiful rendition of Liszt's Liszt's thoven's Concerto in G major, and Miss Hammond scored a triumph through Raff's Concerto, op. 185, in C minor. A large attendance greeted the players and showed enthusiastic approval of their work. Altogether, Mrs. Strong-Stevenson has reasons to be proud of the results of her teaching.

IT STOPS THE PAIN.

Hugo Engel, A. M., M. D., late Lecturer on Electro-Therapeutics, Jefferson Medical College, in his brochure, "The Effect of Antikamnia," says: "The remedy has become a favorite with many members of the profession. It is very reliable in all kinds of pain, and as quickly acting as a hypodermic injection of morphia. It is used only internally. To stop pain, a five-grain tablet is administered at once; ten minutes later the same dose is repeated, and, if necessary, a third dose given 30 minutes after the second. In 92 per cent of all cases it immediately stops the pain."

The London *Lancet*, referring to the same remedy, says: "Antikamnia is well spoken of as a pain reliever in the treatment of neuralgia, rheumatism, la grippe, headache, etc. As may be imagined, it is one more addition to the already long list of coaltar derivatives, into which, however, certain aniline groups have been introduced. It is not disagreeable to take, and may be had in tablet form, being made in five-grain size. It is described as not a preventive of, but rather as affording relief to, existent pain. By the presence in it of the aniline group, it appears to exert a stimulating rather than a depressing action on the nerve centres and the system generally."

The average dose of Antikamnia is two tablets, five grains each, and more prompt results will be secured by crushing the tablets before swallowing. Tablets should never be swallowed whole. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

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3

TARANTELLA.

New Edition.

Presto $\text{♩} = 96$.

Moritz Moszkowski Op. 22.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano introduction marked 'f' and 'Ped.'. The second system features a melody with a 'molto rit.' (molto ritardando) section followed by a 'fr.' (fritto) trill and an 'a tempo' section. The third and fourth systems continue the main melody with various ornaments and trills. The fifth system shows the melody and bass line with various ornaments and trills. The sixth system contains two endings, marked '1.' and '2.', leading to a final cadence marked 'Ped.'.

Handwritten musical score, first system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) and asterisks (*) are visible.

Handwritten musical score, second system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) and asterisks (*) are visible.

Handwritten musical score, third system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) and asterisks (*) are visible.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) and asterisks (*) are visible. Dynamic markings *mf* and *pp* are present.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) and asterisks (*) are visible. Dynamic markings *mf* and *pp* are present.

Handwritten musical score, sixth system. Treble and bass staves. Fingerings (1-5) and slurs are present. Pedal markings (Ped.) and asterisks (*) are visible. Dynamic markings *pp* and *mf* are present.

Musical score for "The Wind" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of 16 measures. The melody is in the right hand, and the accompaniment is in the left hand. The piece features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "cres." and "mf". The score is marked with "Ped." (pedal) and "cres." (crescendo) and "mf" (mezzo-forte). The piece ends with a final chord and a "Ped." marking.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The score includes fingerings (1-5) and pedaling instructions (Ped. ♀) for the bass line. The piece concludes with a final chord marked *mf*.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part consists of two staves: a left hand (bass clef) and a right hand (treble clef). The right hand part is marked with a 'mf' (mezzo-forte) dynamic. The melody is in G major, with a key signature of one sharp (F#). The time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the piano part, and the vocal melody is written on a single staff above the piano part. The score is divided into two systems by a double bar line.

Pod. 1422 - 7

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Fingering numbers (4, 5, 4, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4) are present above the treble staff.

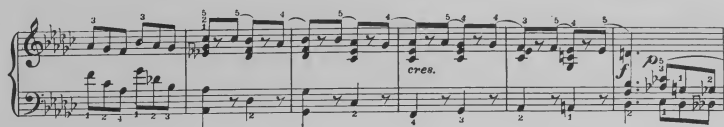
Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Fingering numbers (4, 5, 4, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4) are present above the treble staff.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Dynamics include *f*, *ff*, and *mf*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Dynamics include *f*, *ff*, and *mf*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Dynamics include *ff* and *mf*.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Dynamics include *ff* and *mf*.



a tempo.

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. Pedal markings (Ped.) are present at the end of several systems. The page number 1422-7 is at the bottom.

8..

cres.

Ped. *

Ped.

Ped. *

Ped.

Ped. *

8..

cres.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8..

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Con anima.

f

Ped. *

Ped. *

Ped. *

8..

ff *strepitoso.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Presto.

ff

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

LITTLE FAIRY.

8

Waltz.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

CARL SIDUS.

(Key of C)

(Key of C)

1658-3

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The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is indicated as (Key of F) in the fifth system.

System 1: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

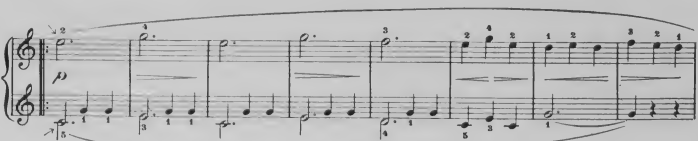
System 2: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 3: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 4: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 5: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The key signature is indicated as (Key of F).

System 6: Treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has a supporting line with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.



CUCKOO IS HERE.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Vivo, 132.
Cuckoo.

(Key of D)⁺

(Key of A)

1662-3

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IL TROVATORE.

Morceau de Concert.

Revised Edition.

Tempo di Marcia. $\text{♩} = 72$.

Secondo.

Claude Melnotte. Op. 117

mf

f

f

mf

Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆

Ped. ☆ Ped. ☆

87 - 16

Ped. ☆

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IL TROVATORE.

Moceau de Concert.

Claude Melnotte. Op. 117.

Revised Edition.

Tempo di Marcia. $\text{♩} = 72$.

Primo.

8

mf Ped. Ped.

8

Ped. Ped. Ped.

8

ff Ped. Ped.

8

Ped. Ped. Ped.

8

mf Ped. Ped.

Risoluto.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The score includes several measures of music, with some measures marked 'Ped.' (pedal) and others marked with a star symbol (*). The music concludes with a final chord in the treble staff and a sustained note in the bass staff.

[illegible][illegible]

87 86

8

Risolut.

ff *ff* *mf*

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped.

8

Ped. Ped.

8

f *poco a poco cres.*

Ped. Ped. Ped.

8

f

Ped.

2.

ff sf sf ff ff ff

sf sf

stacc.

mf

sf sf sf sf

87 - 16

2. 8.

ff *ff* *ff* *ff* *ff*

Ped. * Ped. * Ped. * Ped. *

8.

ff *p*

* Ped. * Ped. *

8.

mf *mf*

Ped. * Ped. *

8.

p

p *pp* *pp*

Andantino. ♩ - 69.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* P * Ped. * P * P * Ped. * P * Ped. * P * Ped. *

N.B.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P * P * Ped. * Ped.

* P * P * P * Ped. * Ped. * Ped. * P * Ped. * Ped. * Ped. * Ped. * Ped. *

N. B. The P^s signify Ped.

Andantino ♩.69.

Primo.

9

First system of musical notation. The right hand (r.h.) features a melody marked 'marcato la melodia' with eighth-note patterns and slurs. The left hand (l.h.) provides harmonic support with chords and single notes. Pedal points are indicated by asterisks (*) below the left hand. Fingerings are shown with numbers 1-5.

Second system of musical notation. Continuation of the melody and accompaniment. The right hand includes slurs and fingerings. The left hand has chords and single notes. Pedal points are marked with asterisks.

Third system of musical notation. Continuation of the piece. The right hand shows more complex melodic lines with slurs and fingerings. The left hand accompaniment includes chords and single notes. Pedal points are marked with asterisks.

Fourth system of musical notation. Continuation of the piece. The right hand features a series of chords with fingerings. The left hand has a steady accompaniment. Pedal points are marked with asterisks. The system ends with the instruction 'N.B.'.

Fifth system of musical notation. The tempo changes to 'Cantabile.' The right hand has a slower, more lyrical melody with slurs and fingerings. The left hand accompaniment is simpler, with chords and single notes. Pedal points are marked with asterisks.

N.B. The P^s signify Ped.

Secondo.

First system of musical notation. The upper staff contains a series of eighth-note chords, mostly triads, with some sixths. The lower staff contains a simple bass line with whole and half notes. Pedal markings are present below the lower staff.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Second system of musical notation. The upper staff continues the chordal pattern. The lower staff has a more active bass line with some eighth notes. Pedal markings are present below the lower staff.

* Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Third system of musical notation. The upper staff features some chords with accidentals (sharps and flats). The lower staff has a bass line with some eighth notes. Pedal markings are present below the lower staff.

* P * P * P * Ped. * * P * P * P * P * Ped. *

Fourth system of musical notation. The upper staff continues the chordal pattern. The lower staff has a bass line with some eighth notes. Pedal markings are present below the lower staff.

Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped. * P *

Ped. 87 - 10

8...

Ped. Ped. Ped. Ped. *

8...

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8...

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music, including a 4/7 time signature. The lower staff is in bass clef and contains chords and single notes. Pedal markings are present below the lower staff: "Ped." under the first measure, "Ped." under the second measure, "Ped." under the third measure, and "Ped. * P * Ped." under the fourth measure.

Second system of musical notation. The upper staff continues the melody with various ornaments and fingerings (e.g., 2, 5, 1, 4, 7). The lower staff contains chords and single notes. Pedal markings are present below the lower staff: "Ped." under the first measure, "Ped." under the second measure, "P" under the third measure, "Ped." under the fourth measure, "P" under the fifth measure, "Ped." under the sixth measure, "Ped." under the seventh measure, and "Ped." under the eighth measure.

Third system of musical notation. The upper staff continues the melody with various ornaments and fingerings (e.g., 5, 3, 2, 1, 4, 7, 9, 4). The lower staff contains chords and single notes. Pedal markings are present below the lower staff: "Ped." under the first measure, "Ped." under the second measure, "Ped." under the third measure, "Ped." under the fourth measure, "Ped." under the fifth measure, "Ped." under the sixth measure, and "Ped." under the seventh measure.

Fourth system of musical notation. The upper staff continues the melody with various ornaments and fingerings (e.g., 2, 1, 3, 2, 3, 4, 3, 2, 3, 4). The lower staff contains chords and single notes. Pedal markings are present below the lower staff: "Ped." under the first measure, "Ped." under the second measure, and "Ped." under the third measure.

ossta.

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers (1-5) are present throughout.

Second system of the musical score. It continues the melodic and harmonic development. The upper staff features more complex ornamentation and slurs. The lower staff includes several measures with multiple 'Ped.' markings and asterisks, indicating sustained pedal points. Fingering numbers are clearly visible.

Third system of the musical score. This system introduces a new melodic motif in the upper staff, characterized by repeated eighth-note patterns. The lower staff continues with harmonic accompaniment, including 'Ped.' markings and asterisks. Fingering numbers are provided for both hands.

Fourth system of the musical score. The upper staff shows a continuation of the repeated eighth-note motif. The lower staff features a series of 'Ped.' markings and asterisks, suggesting a sustained pedal point. The system concludes with a final chord in the lower staff.

14 *Allegro* 138.

Secondo.

Anvil Chorus.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions like *f* (forte), *p* (piano), and *ped.* (pedal) are present. Fingerings are indicated by numbers 1-5. The score is marked with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked *Allegro* with a metronome marking of 138. The score is titled 'Anvil Chorus' and is the second version ('Secondo').

System 1: Piano part starts with a forte (*f*) dynamic. The vocal part enters with a melody. Pedal marks are present below the piano part.

System 2: Continuation of the piano and vocal parts. Pedal marks are present below the piano part.

System 3: The piano part features a dense, rapid chordal texture. The vocal part continues its melody. Pedal marks are present below the piano part.

System 4: The piano part continues with the dense chordal texture. The vocal part has a melodic phrase. Pedal marks are present below the piano part.

System 5: The piano part continues with the dense chordal texture. The vocal part has a melodic phrase. Pedal marks are present below the piano part.

8.

8.

8.

8.

8.

8.

Secondo.

Musical score for "Secondo." The score is written for piano and features six systems of music. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte) and *sf* (sforzando) are used throughout. Pedal markings are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1-5. The score concludes with a double bar line and the page number 87-18.

System 1: Bass staff with *f* dynamics and Pedal markings. Treble staff with notes and fingerings.

System 2: Bass staff with *sf* dynamics and Pedal markings. Treble staff with notes and fingerings.

System 3: Bass staff with *sf* dynamics and Pedal markings. Treble staff with notes and fingerings.

System 4: Bass staff with *sf* dynamics and Pedal markings. Treble staff with notes and fingerings.

System 5: Bass staff with *sf* dynamics and Pedal markings. Treble staff with notes and fingerings.

System 6: Bass staff with *sf* dynamics and Pedal markings. Treble staff with notes and fingerings.

87-18

Handwritten musical score, first system. The right hand features a complex, rapid melodic line with numerous fingerings (1-5) and slurs. The left hand provides a steady accompaniment. Pedal markings (Ped.) are present below the left hand. The system concludes with a measure marked 17.

Handwritten musical score, second system. The right hand continues with intricate melodic patterns. The left hand includes chords and single notes. Pedal markings (Ped.) are used throughout. The system ends with a measure marked 8.

Handwritten musical score, third system. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal markings (Ped.) are present. The system concludes with a measure marked 8.

Handwritten musical score, fourth system. The right hand has a melodic line with slurs and fingerings. The left hand includes chords and single notes. Pedal markings (Ped.) are used. The system ends with a measure marked 8.

Handwritten musical score, fifth system. The right hand continues with a melodic line. The left hand has a bass line with chords. Pedal markings (Ped.) are present. The system concludes with a measure marked 8.

Handwritten musical score, sixth system. The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with chords. Pedal markings (Ped.) are used. The system ends with a measure marked 8.

MY STAR.

MEIN STERN.

English words by I.D. Foulon.

Henry Cooper.

Andante con moto. ♩ = 80.
dolce.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are placed below the left hand at the beginning and after several measures. The tempo is marked 'Andante con moto' with a quarter note equal to 80 beats, and the mood is 'dolce'.

kommt der Frühling ver-

1. Nun hüllt die Nacht die len-zi-ge

1. A-bout the world the beau-ti-ful

2. comes the springtime de-

This system contains the first vocal entry and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Pedal markings are present at the beginning and after several measures.

2. geht, Die süß- - en Lie-der ver-kin- - gen, Und ob der

1. Nacht Die Welt in schweigende Won- - ne Ach sonst er-

1. night Her arms in si-lence is twin-ing, Yet 'twas but

2. parts, Its songs grow si-lent for-ev-er, Its flow-ers

This system contains the second vocal entry and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with the same eighth-note accompaniment and chords. Pedal markings are present at the beginning and after several measures.

2. Herbst... auch die Blüten verweht,..... Mir soll er- - nicht Trau - rig - keit
 1. griff... wohl mein Herz noch mit Macht..... Das letz - te..... Ve - güt - hen..... der

1. now... that I saw with de - light The last gleam... of sun - light... still
 2. droop... 'neath the summer sun's darts But sor - row... and blight reach... me

poco cres. mf

2. brin - - - - gen.....; Denn trag ich den Lenz - im Her - zen die
 1. Son - - - - ne.....; Nun geh ich al - lein durch Flu - ren und

1. shin - - - - ing..... A - lone now I rove o'er meadow and
 2. nev - - - - er..... For springtime and peace I bear in my

dim. marc.

2. Huh; Und das sin - get und klin - get und blüht immer zu Denn ich
 1. Hain Und ich den - ke in Lie - be und Sehnsucht nur Dein Denn ich

1. grove And my thoughts are for thee all of long - ing and love. Für I
 2. soul Where they sing and they bloom while the sea - sons do roll.

cres. mf

ha - be Dich ein - zig und ein - - zig gern, Du
poco più animato.

love thee, thee on - ly, a - near..... a - far, Thou

mf Ped. 718 - 3 Ped. Ped.

bist mei - ne Won - ne, *Du* bist mein Stern, dennich ha - be Dich

art all my rap - ture, thou art.... my star For I love thee, thee

ein - zig und ein - zig gern *f* Du bist mei - ne Won - ne, *rit.* Du

on - ly, a - near,..... a - far, Thou art all my rap - ture thou

1.^a bist mein Stern. *a tempo.*

art..... my star.

2. Der Frühling bist mein Stern. *ad lib.*

2. The springtime art..... my star.

718 - 3

P *P* *P* *Ped.* *Ped.*

N.B. To the first verse play the large notes only.- To the second the large and small notes.

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Rubinstein was of opinion that people should be admitted to courts free, and that court managers should rely upon voluntary contributions at the end of the performance. "This would be the test of the applause."

The following are some of his sayings: There used to be small concert halls and great artists. Now there are great concert halls, but what is poetry? It rhymes, but it is not so. What is truth? It does not rhyme, but it is so.

For many years I wanted to compose a work entitled "Love, Theme with Variations." But I gave it up. When I was young I had the theme, but not sufficient experience for the variations. When I was old I could write the variations, but could not find a theme.

When the stream of musical thought runs dry, then is the time to introduce the *leitmotif*.

Rubinstein also complained that "People send me poems to set to music. They must send me a girl to fall in love with." He says truly that this sort of thing cannot be done to order. It is only when a composer is inspired by a poem that he can successfully set it to music.

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Saint-Saens' new pianoforte concerto in F was performed in London, recently. The new work is much more interesting than its predecessors, if only owing to its slow movement, an excellent example of national character in music. It was written last winter, in Egypt, and is strongly impregnated with the Oriental color; one episode, indeed, according to Dr. Saint-Saens himself, is a genuine Nubian love song, which he heard sung by boatmen of the Nile, as he sailed down the river in a dahabieh.

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Mme. Marie Brenna and Mmc. Johanna Gadsch have been engaged for the Danzsch German Opera. The assistant conductor will be Herr Fried.

Jennie Lind's daughter, Mrs. Raymond Maude, of London, has much of her mother's brilliancy of voice, but has always refused to sing in public. Of her three children none is musical.

Mlle. Febea Strakosch, niece of Adelina Patti, is making rapid strides in the vocal profession. She was taught by the late Mme. Carloti Patti.

Paris is enjoying two unique sensations at present. Francisque Sarcey, the dramatic critic, is delivering a series of lectures on Beranger, himself singing selections from the songs. On the other hand, Mount-Sully, of the Comedie Francaise, is giving public readings of Massillon's sermons.

From Loudon comes the news that Dr. Hans Richter has received an offer from Manager Corried to conduct a series of concerts in the United States next spring.

The poem, "Die Waecht am Rhein," was written by Max Schueckenhurger in 1840. Several composers set it to music, but the current tune was written in 1854 by Carl Wilhelm, as a part song for male voices. During the Franco-Prussian war in 1870, this setting became a German national song. The composer was granted \$750 annuity by Emperor Wilhelm in 1871. He died in 1873.

A glance into the organ of the future must improve the most unobscuring with the great improvements of the past. It has been made of late years in the manufacture of self-playing organs. The mechanism now used in some of these instruments really reproduces the effect of a full orchestra. Some of these self-playing organs are so constructed that their cost runs up as high as \$1,000 in a plain casing.

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